

cer

magazine

INTERNATIONAL

40

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Giulio Iacchetti
Ideas for objects that tell a story

■ TECHNICAL

Building envelopes

■ MARKET

Residential building drives tile growth

■ SUSTAINABILITY

EPD, an outstanding tool for
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PROJECTS ■

Horto Convento Luxury Hotel
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ANDREA SERRI
EDITOR OF CER MAGAZINE
ITALIA AND INTERNATIONAL

Travelling the digital ceramic highway

The new website www.ceramica.info is an integrated information platform that combines digital channels with the newly restyled Cer Magazine.

It serves as a hub of communication reaching out to all market players, a bridge between the Italian ceramic industry and the various parties involved in the purchasing cycle of this area of Italian excellence. Comprehensive, high-quality information, an international vision, integrated tools and a focus on target markets are its four key characteristics.

The website is divided into ten theme areas covering products and projects, interviews and comments, accounts of promotional events and the values of Italian ceramic, and of course economic and market analyses. It also explores the technical and environmental aspects of Italian ceramics and publishes the latest news from the world of business.

The digital revolution brings with it the need for customised communication, which in the case of www.ceramica.info is achieved in three main ways. The first is to create content specifically created for architects, distributors, construction firms, tile layers and the general public. The second focuses on multi-channel dissemination of content through the website itself, newsletters, apps, product and project galleries, DEMs, events and competitions. The third, and not least important, involves asking everyone who registers on the website (www.ceramica.info/en/register) to indicate their topics of interest to ensure that they receive only communications that are relevant to them.

The global scale of the Italian ceramic industry's operations is highlighted on the one hand by the fact that 85% of turnover is generated by exports and on the other by the extensive process of manufacturing internationalisation that is under way. To support the industry as a global player, the domain www.ceramica.info comprises five different websites in Italian, English, French, German and Russian with content targeted specifically at the respective markets. Without sacrificing the enormous value associated with being Italian, it is vital for the country's ceramic industry to make itself clearly understood in different geographical regions... for example by speaking German in Berlin and Russian in Moscow!

So happy reading of both Cer magazine and the website!

Beginning with this issue, Cer magazine will become an integral part of the new communication platform www.ceramica.info.

You will be able to access a large catalogue of multimedia content whenever you see these icons:



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“ ”
Ceramics of Italy

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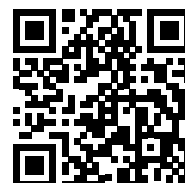


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CERSAIE 2017

An increasingly international show

by Simona Malagoli




Above, from left:
Fabio Novembre and Sean Godsell

The International Exhibition of Ceramic Tile and Bathroom Furnishings will be held in Bologna from Monday 25 September to Friday 29 September and will host 869 exhibitors from 41 countries in a 156,000 square metre exhibition space.

Cersaie's status as the largest and most important international exhibition for the ceramic tile and bathroom furnishings sectors is confirmed by the presence of 323 international exhibitors, including 224 ceramic tile manufacturers out of the sector total of 457. The participation of 197 bathroom furnishing companies also demonstrates that Cersaie is the leading show for the segment in Europe.

Cersaie 2017 will begin with an inaugural conference entitled "*Sustainability and competitiveness of European manufacturing in an international context*", which will see the participation of the President of the Emilia Romagna regional government Stefano Bonaccini, Italian Environment Minister Gian Luca Galletti, Chairman of Confindustria Vincenzo Boccia, President of the European Parliament Antonio Tajani and Chairman of Confindustria Ceramica Vittorio Borelli. The event will be moderated by Maria Latella from Sky Tg 24.



 View all the Ceramics of Italy promotional events

From left:
Francis Kéré
and Sebastián
Irarrázaval



© Erik Jan Ouwerkerk



In the afternoon, the Ducal Palace in Sassuolo will host the *Ceramics of Italy International Press Conference*. The event is organised in collaboration with the Italian Trade Agency ITA and will see the participation of Palma Costi, Production Activities Officer for the Emilia Romagna region, Maria Ines Aronadio, Director of the Made in Italy Promotional Coordination Department of ITA, Claudio Pistoni, Mayor of Sassuolo, Emilio Mussini, Chairman of the Promotional Activities and Trade Fairs Commission of Confindustria Ceramica, and Andrea Serri and Cristina Faedi from Confindustria Ceramica. It will be coordinated by Armando Cafiero, Director General of Confindustria Ceramica.

At the end of the *International Press Conference*, the 21st Ceramics of Italy Journalism Award will be presented to the author of the best article on Cersaie published in a foreign magazine. This will be followed by the official announcement of the winner of Beautiful Ideas, the competition in which young designers are invited to create the visual for Cersaie 2018, and during the Cersaie Evening the presentation of the *Confindustria Ceramica Distributor Awards* to four distributors (from France, Germany, Switzerland and Italy) who have excelled in their relations with the Italian ceramic industry. Now in its ninth edition, the *'building, dwelling, thinking'* cultural programme will once again offer a packed calendar of meetings and conferences and will welcome prominent speakers from the fields of architecture and design. The *Lesson in Reverse*, in which students will have a chance to put questions to the eclectic designer, architect and blogger Fabio Novembre, will be held on Friday 29 September. The event will be introduced by Fulvio Irace, architecture historian and

lecturer at Milan Polytechnic.

The *Architecture Gallery* is hosting renowned international figures including Chilean architect Sebastián Irarrázaval and Australian Sean Godsell, who will talk to Professor Francesco Dal Co on Tuesday 26 September, and the Spanish architect Elisa Valero Ramos and the founder of the practice Kéré Architecture, Diébédo Francis Kéré, both of whom will be introduced by Fulvio Irace on Thursday 28 September.

The Architecture Gallery Lounge has been chosen this year as the venue for the *Press Café conversations*, where the editors of *Abitare*, *AD*, *Chiesa Oggi*, *DDN*, *Domus*, *Il Bagno Oggi e Domani*, *Interni*, *Marie Claire Maison* and *The Plan* will discuss themes relating to ceramic tile and bathroom furnishings with their guests.

Also see:

Complete programme of Cersaie 2017

 www.cersaie.it/en/k_calendario_2017.php

Tiling Town

 www.ceramica.info/en/events/tiling-town

The background is an abstract architectural composition. It features a series of white, three-dimensional rectangular blocks arranged in a staircase pattern that ascends from the bottom left towards the top right. These blocks are set against a backdrop of large, overlapping geometric planes in shades of teal, grey, and white. The lighting creates strong shadows, emphasizing the three-dimensional quality of the blocks and the sharp angles of the architectural planes.

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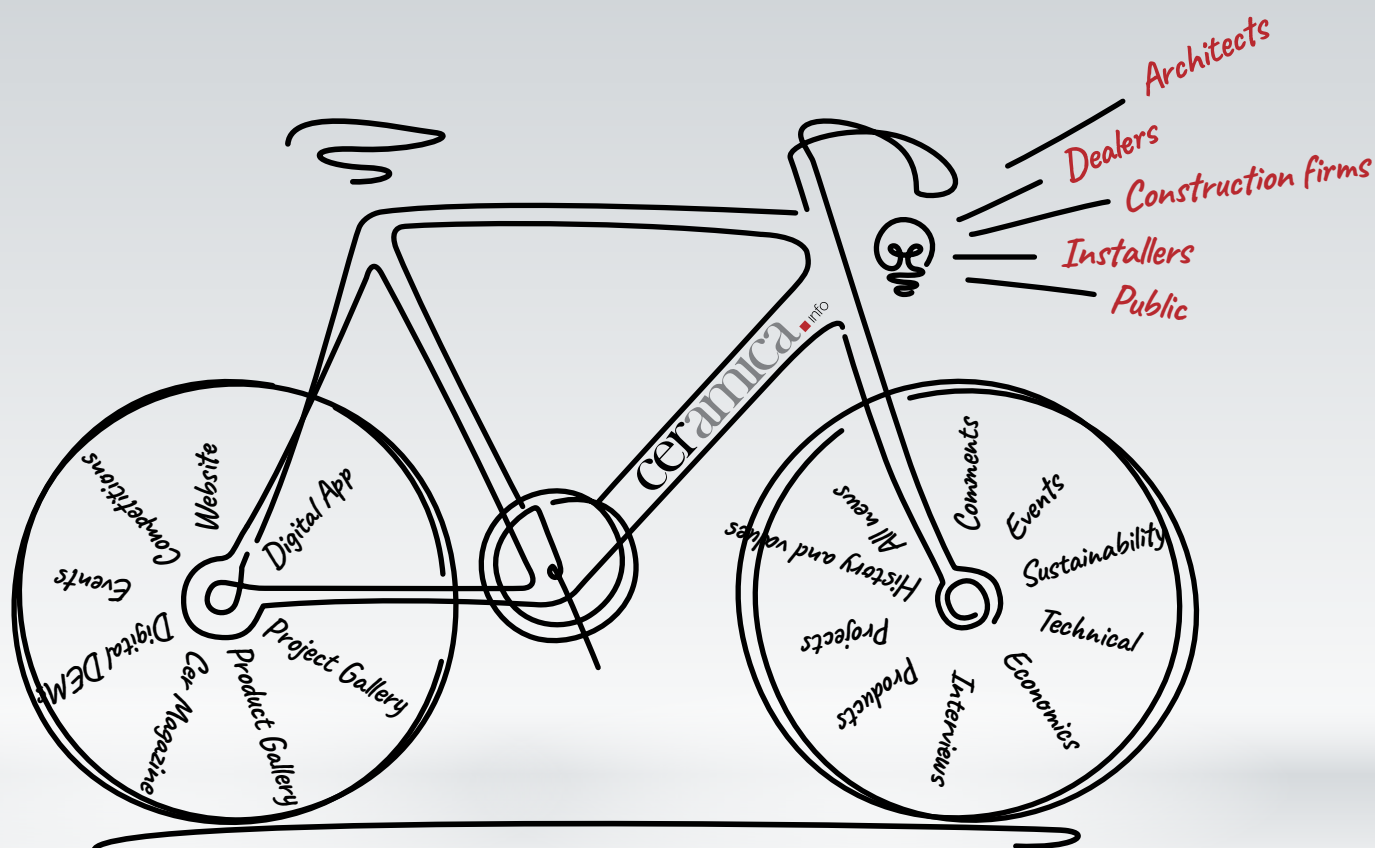
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LIGHT GREY

GREY

DARK

BLUE

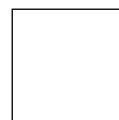
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Home exterior

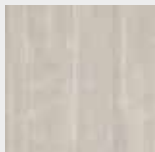
by Imagem

Mapei
Mapetherm Tile System
installation of thin
porcelain tiles on thermal
insulation systems

Progress Profiles
finishing edging
profile
Proterminal

Monocibec
porcelain tile
Pietre Naturali
Rockliff Stone
50x100 cm

14oraitaliana
porcelain tile
NONè
mix pomice
25x25 cm



Hangar
SAND



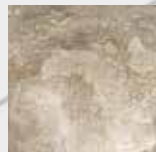
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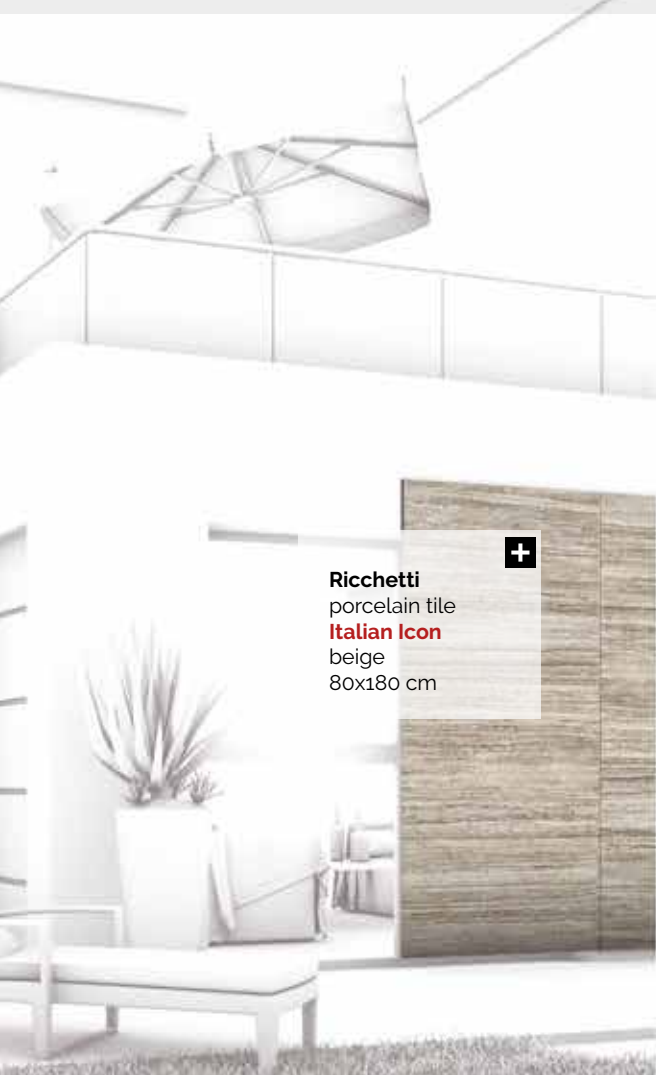
PROTERMINAL



washbasin
SHARP



20Twenty
INDUSTRIAL



Ricchetti
porcelain tile
Italian Icon
beige
80x180 cm



Flaviker
porcelain tile
Hangar
Sand
60x120 cm



Simas
cabinet **Frame** 181 cm
Grey Ashwood and
Matte White finish
Sharp round countertop
washbasin 42x42 cm



Emilceramica
porcelain tile
20Twenty
Industrial
20x120 cm

Rondine
porcelain tile
Ardesie
Multicolor
60x120 cm



White stuff: Naima Annoni, Enrica Caiello, Riccardo Piovesan, Maria Cristina Ziviani
Brera - Accademia Belle Arti

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Ocean House

A HOLIDAY HOME IN HARMONY WITH NATURE WHERE ONE CAN BREATHE THE SCENT OF PINE WOOD, LULLED BY THE SEA BREEZE AND THE SOUND OF THE WAVES. THIS AWARD-WINNING PROJECT WAS CARRIED OUT BY NEW YORK-BASED FIRM BROMLEY CALDARI USING ITALIAN CERAMIC TILES

by Laura Ragazzola, INTERNI

Fire Island Pines is a hamlet set amongst dunes and pine-wooded ridges, a windswept landscape that has long exerted its timeless appeal on the New York elite and stars of Hollywood. Fire Island itself stretches to the south of Long Island and since the 1950s has become a popular location for spending quiet weekends in contact with nature, and especially the ocean.

Here, gently resting on the sand, stands a single-family villa designed by Bromley Caldari Architects, a firm that has been practising in New York since 1991. Tasked with integrating the project into the landscape, the two architects highlighted the links

with nature – on one side the ocean and on the other the pine wood – through an orderly collection of elementary volumes that extend across the beach, between the sea and the sky. The two hundred square metre villa consists of a main nucleus flanked by a fitness centre, a low volume housing a swimming pool and cabins, and a service annex. A gangway running from the central nucleus directly to the sea is suspended above the sand to preserve the dunes and vegetation.

The guiding theme of the project is the consistent and coherent search for a dialogue between nature and architecture.



OCEAN HOUSE

PROJECT

BROMLEY CALDARI ARCHITECTS
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PHOTOS

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YEAR OF COMPLETION

2013



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VILLAS IN THE PROJECT GALLERY**



All formal and material choices reflect the need for constant mediation between interior and exterior. The result is a dialogue characterised by a kind of osmosis: the interior opens up to become airy and filled with light; the exterior takes on a warm, welcoming feel in complete harmony with the landscape. This is reflected in the choice of wood as the primary material for the shell of the house, including large, soft-grained panels that mimic the pine trunks dotted around the surrounding landscape. The large windows, which on the ocean side cover almost the entire elevation, allow light to flood into the interiors so that the natural environment and living space become as one. The thin line between inside and outside is expanded through the use of patios, terraces and balconies that allow the interiors to open out towards the sea. But despite its large glazed surface, the house conserves its privacy. While the living space opens onto the ocean, the sleeping area is located in a more secluded volume towards the internal elevation, with long, narrow windows looking out onto the forest. Here too the architects have played with the volumes to create a kind of home within a home. The bedrooms occupy a wooden cube suspended on columns and facing onto the living room, which instead extends

upwards with a completely glazed elevation reaching as far as the roof.

The design of spaces with a strong visual impact is coupled with a sophisticated choice of finishing and surface materials. The material chosen for the floor covering is the Fashion Series porcelain tile collection from Emilceramica (Light colour and 30x60 cm size), which maintains the natural appeal and sophistication of the interiors. For this project the practice Bromley Caldari won first prize in the residential category of the Ceramics of Italy Tile Competition, an award organised by Confindustria Ceramica and the Italian Trade Agency to promote Italian ceramic tiles in the United States.

SEE RELATED ARTICLES

What is the Ceramics of Italy mark?

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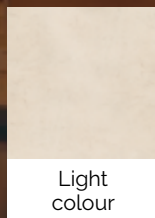
Ceramics of Italy Tile Competition

> [HTTP://TILECOMPETITION.COM](http://TILECOMPETITION.COM)



SPACES
non-urban residential

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interior floor coverings



Light
colour

ceramic surfaces
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Light colour
30x60 cm

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Top-shelf service

by Alexis Cassola, NovitàPR

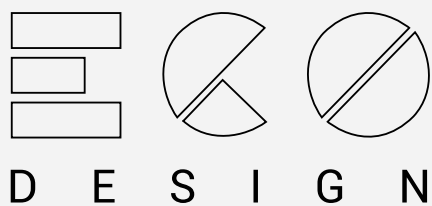


North America-based tile distributor Garden State Tile opened its doors in 1957, a time when showrooms were referred to as “stores” and the term “design consultant” had not yet been adopted by corporate culture. Fast forward 60 years, and the company has not only adapted to major changes in the industry, but has gone above and beyond to do so, creating the ideal experience for its customers—both in person and remotely. “Top-shelf service” is their philosophy and in Garden State Tile’s 11 showrooms across New Jersey, Pennsylvania, South Carolina, and Georgia, a team of accomplished architectural and design managers are available to assist with the purchase of value-priced, design-inspired materials. For customers who can’t make it into the showroom, Garden State Tile boasts a user-friendly website where products can be browsed by manufacturer, application, and type, or perused in a gallery. From residential spaces to commercial and LEED projects, the company provides surfacing that is both technically and aesthetically high-caliber, including collections from 15 premier Italian ceramic brands. Further contributing to the wholly well-rounded approach Garden State Tile brings to its work, is its blog featuring new products and industry news. Strong ties to the community—from A&D organizations to local charities—give the company a real understanding of the people it serves, as well as the community that serves them. For its 60 years of exemplary service, Garden State Tile has been selected as the recipient of the prestigious **2017 Confindustria Ceramica North American Distributor Award**. President Stephen Fischer spoke with us about the company’s identity, direction, and the key decisions that brought it to where it is today.



 Read the other interviews with Italian tile distributors worldwide

60 YEARS OF EXEMPLARY CUSTOMER
SERVICE AWARDED WITH THE CONFINDUSTRIA
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AWARD. GARDEN STATE TILE EXPLAINS ITS
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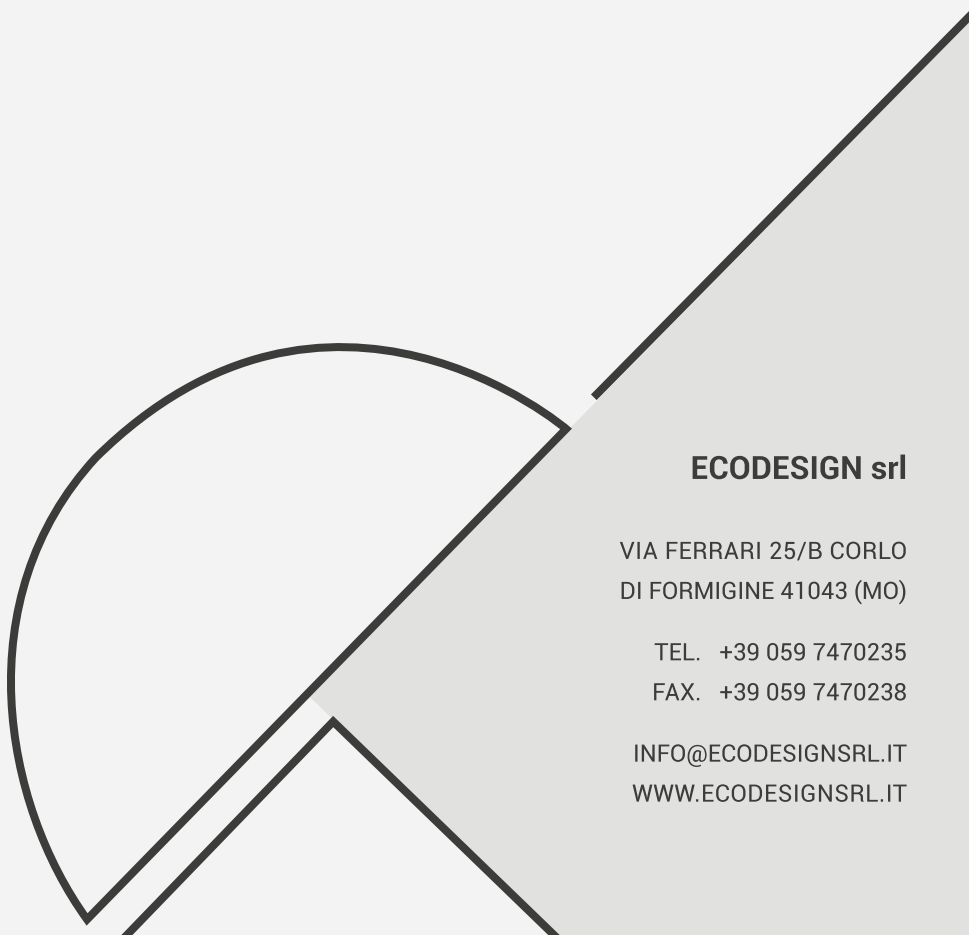
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Since opening its doors 60 years ago, what are some of the key moves that Garden State Tile has made to adapt to changes within the industry?

We have always believed in “the only thing that is permanent is change”. Once your company culture understands this, growth becomes an inherent value in your organization.

What in particular defines Garden State Tile’s role in the local and national market?

Sixty years of developing relationships on all levels of the supply side has put Garden State Tile in a unique position. This understanding gives us the ability to provide outstanding service to all types of customers.

What type of products do you sell and for what uses?

Our overall product mix is based on the concept of providing the best quality porcelain, stone, glass, and related products that can be used in both residential and commercial applications.

FACING PAGE:
Stephen Fisher (Garden State Tile President) receiving the 2017 Confindustria Ceramica North American Distributor Award last April in Orlando (USA), on the occasion of Coverings 2017.

BOTTOM:
the re-distribution center of Garden State Tile of Bethlehem, in Pennsylvania.

Describe your customer demographic and what you do to cater to their specific needs.

Managing channel conflict allows our customer base to recognize the level of service needed to accomplish their goals. That customer can be in a very broad category.

How do your relationships with A&D organizations and the larger community factor into the way you do business?

Relationships in all parts of the business community are paramount to any business success. At Garden State Tile, we take a very passionate effort in developing those relationships. Once established, those organizations and community groups become part of the culture.

What are the most important characteristics of the Garden State Tile showrooms, from physical design to the service provided?

Conceptually, all Garden State Tile showrooms have a different feel and look to them. Clean, direct lines organized with an uplifting feel is the basis of our showroom experience. In addition, we strive for concierge services at every level to all customer types.





Why do you continue to import a wide selection of Italian tile in particular?

There is no doubt that the quality and design of Italian products are still the best in the industry. Cutting-edge technology, as well as a very high level of excellent service keeps the Italian products in the forefront of this industry.

What can Italian companies do to better serve the US distribution system?

Continue providing the best possible products and services. Build stronger relationships within the business community and develop those relationships over time. Understanding the way businesses are operated in the U.S. would help as well.

What's next for Garden State Tile?

We will continue to build on our culture within Garden State Tile, working harder in providing the very best service to our clients. When the opportunities arise, Garden State Tile will be in a position to take full advantage of them.

Do you have any comments on the current economic state of the US construction industry?

At the present time, the construction industry seems very strong. How long this positive trend lasts is any one's guess. All signs indicate that this trend will be around for a while.



The Garden State Tile website

> <http://gstile.com>

ITALIAN BRANDS AT GARDEN STATE TILE

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Residential building drives tile growth

by Giuseppe Schirone


DESPITE ITS HETEROGENEITY, THE RESIDENTIAL BUILDING SEGMENT CONTINUES TO DRIVE THE GROWTH OF THE CERAMIC TILE INDUSTRY

A total figure of around US \$3,300 billion was invested in the residential building sector worldwide in 2016, equivalent to more than 4% of global GDP. Like last year, the annual growth rate for world residential building in 2017-2018 (+3.4% according to the latest projections of the "Osservatorio Previsionale" or "Forecasting Report" produced by Confindustria Ceramica and Prometeia) is expected to outperform GDP, confirming the residential segment as one of the most dynamic growth drivers for the world economy.

These aggregate forecasts – which reveal a slowdown with respect to the excellent results of 2016 when global residential building growth surpassed 4% – represent the combined results of widely varying situations in different regions and countries.

In the traditional markets of NAFTA and Western Europe, which together account for 49% of total investments, the area with the best prospects for the current year is Western Europe, where in 2016 the overall residential building growth rate overtook that of the USA for the first time since 2008-2009. Contributing factors include the anticipated upturn in France and Spain, where growth is expected to reach 3% and 4% respectively, and the continued strong performance of Germany, which is projected to see a similar result to the +4% reported in 2016, only partly offset by the estimated slowdown in the UK and Italy.

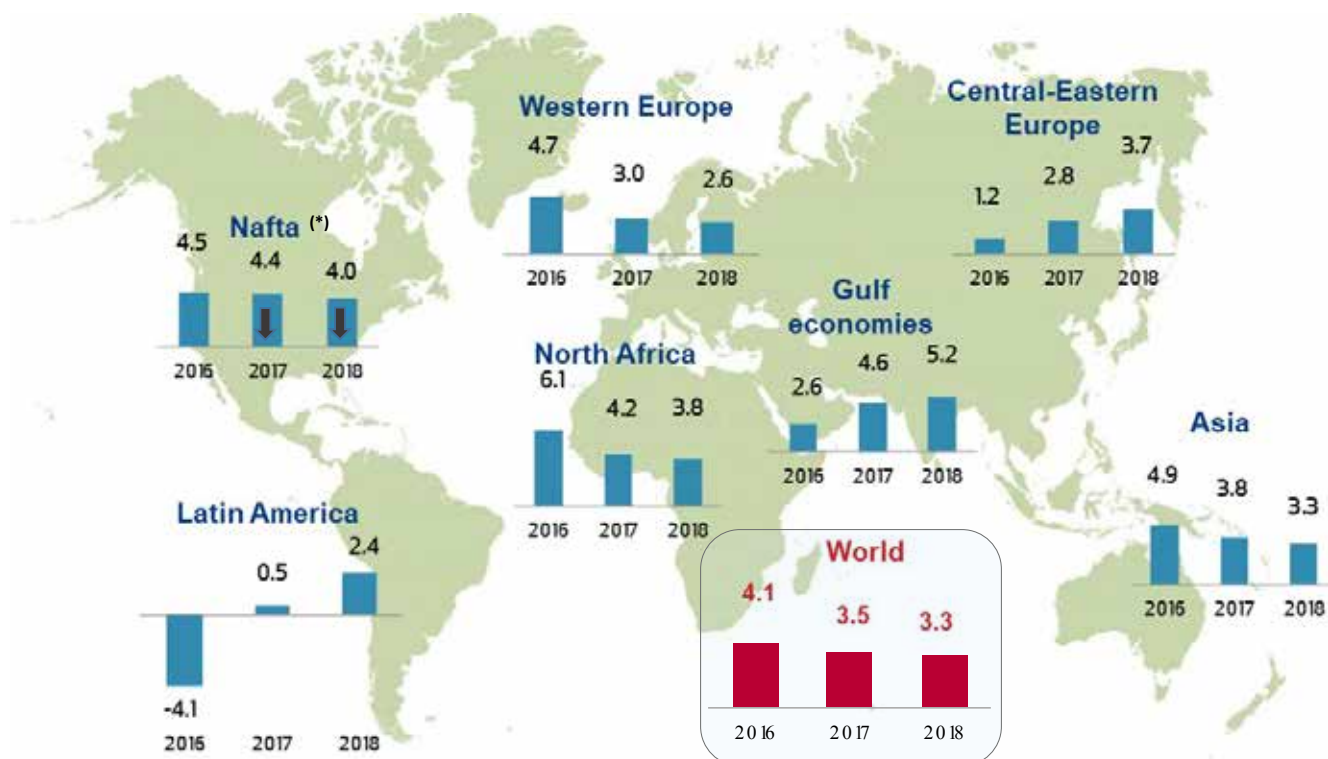
Encouraging signs are emerging from France and Spain in terms of both the construction market (building permits and housing starts, including activity in the contract sector in the case of France) and the real estate market. In Germany, the record number of building permits issued in 2016 has led to forecasts of a significant new

 See other articles on the real estate business



Housing investments

% change 2016-2018



(*) Based on the most recent information for the US market, the forecasts will be revised down in the next edition of the Osservatory

Source: Prometeia

increase in investments in construction in a housing market that is still dominated by excess demand. In the UK the fall in house prices suggests a likely slowdown in construction activity, while in Italy, following the welcome if unexpected 3% growth in residential investments in 2016 (strongly influenced however by the increase in the cost-related component of real estate transactions), this year construction growth is unlikely to exceed +1.2%, in a context in which renovation will be the only growth segment.

The outlook is less favourable in the United States, where a slowdown in construction activity in the central months of the year is expected to lead to a lower annual residential building growth rate in 2017 compared to the previous year (unlike the situation shown in Figure 1, which refers to June 2017 before the above-mentioned data were published). Amongst the new markets, the Gulf region (+4.9%) and Middle-East/North Africa (MENA) (+4%) are the areas that are likely to see the highest growth following that of 2016, although their performance is subject to the well-known factors of geopolitical uncertainty. In the Gulf region, the relatively sluggish state of the Saudi market (penalised by the fall in oil revenues) should be easily offset by the UAE and Iran, while in the MENA region (excluding

the Gulf states), the urbanisation processes and public building programmes are expected to guarantee an annual investment growth rate above the world average.

In the Far East, the slowdown in Chinese building will be offset by the sustained growth of Indonesia, although the Indian construction industry – which was adversely impacted by the monetary reform in late 2016 and early 2017 – also appears to be heading towards a recovery. As for China, it is the measures adopted by the government (e.g. credit access conditions and restrictions on housing sales) that are causing a market slowdown in terms of both transactions and prices.

Latin America will continue to be penalised by the difficulties in the Brazilian market, while Eastern Europe is expected to see a gradual recovery in the Russian building sector, where the latest economic data suggest that the country is slowly beginning to emerge from recession, at least in the residential segment.

So to sum up, although the strong growth of 2015–2016 appears unlikely to be maintained either this year or the next, world residential construction is continuing to drive the expansion of the ceramic tile industry, albeit with a high degree of heterogeneity between different regions and countries.

great!



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Ideas for objects that tell a story

by Alessandra Coppa

Giulio Iacchetti sees research into everyday objects as an opportunity to reinvent them or create new types of products. When embarking on the design of an object, he first asks himself some questions and then concentrates on the “idea” in order to create concrete and functional forms that are nonetheless imbued with symbolic values. Iacchetti’s experimentation goes beyond forms and materials and concentrates on the “meaning of objects” rather than their mere function. A clue to this approach can often be found in the name of the objects or in their relationship to a given context.

Giulio Iacchetti has been commissioned to design the bathroom furnishing halls at this year’s Cersaie.

“A well-made design object can become a lifelong companion. But the objects that stand the test of time are those whose role goes beyond their function. They are objects that share a story with us. They arouse emotions and generate a close bond of affection. The most real and most authentic objects are those that evoke strong memories and have a story to tell.”

Giulio Iacchetti

How did you begin your career as a designer?

My initial approach to design was rather naive. I was self-taught and started out by creating small models and prototypes based on my ideas, which I offered to companies on an extemporaneous basis. Over time I perfected my approach to potential new clients, but in practice I still often proceed in the same way. Looking back at my experience, I see a certain affinity with masters of design such as Enzo Mari and Aldo Rossi. I have always tried to understand Mari's objects and to appreciate how he arrived at certain design solutions when approaching a specific type of product. I gleaned his teachings through direct contact with his objects. I needed to have them physically present without the mediation of videos or photos, because they have a certain resonance in terms of knowledge and the solutions they offer to complexity. Mari's severe, intensive approach that permits no distraction from form was balanced by the much softer approach taken by Aldo Rossi, in whom I particularly admire his capacity to design everyday objects not through a functionalist approach but by reference to the archetype and to the forms that are already present in our memories at a subconscious level. He teaches us to go beyond the relationship between form and function and to suggest the form of objects as a kind of new point of arrival. And although this approach sometimes appears forced, it nonetheless touches our emotions. His few objects are all highly iconic and on the whole have been a commercial success.

What was your first object that was put into production?

It was a handle, which I designed as the final project of a training course I was attending. I showed the curved wooden model to a company, which decided to put it into production. That was a highly formative experience and I realised then that this would be my lifelong profession.

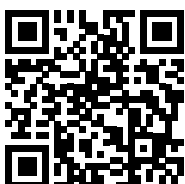
It seems to me that your projects “give shape” to an idea, that your reasoning is always based on a methodological approach that embraces doubt. Your objects are based on the critical analysis you carry out each time you embark on a design project. You once said that you allow the “idea to emerge”. What do you mean by that?

A project is a path, the outcome of a process. As designers we often deal with product types that have been explored in great depth and interpreted in many different ways. So in order to be able to say anything original, we have to first rediscover a meaning. We need to ask ourselves why something exists rather than throwing ourselves headlong into the creation of more or less abstract forms that provide a more or less “gestural” solution to a project. We need to set ourselves the primary goal of understanding the “why” of our actions, the “meaning” rather than the “method”.

There's always a new way to do something but first we have to discover it. So to make an authentic contribution to the design of existing objects we need to proceed by trial and error, to allow “the idea to emerge”. In other words, “the project already exists” but you have to get there, and this is a work of exploration, of investigation. Over time everything of value “emerges” and returns to the surface. Noise, dirt, uselessness, complexity and redundancy all disappear, and in the best case only the idea remains. But to arrive at the idea you need to stir the waters, ask questions, try different approaches and make mistakes.



La fabbrica del vapore
('The steam factory'),
Il Coccio (2008);
Lingotto ice cube tray
for Guzzini (2006).



 Read other interviews
with architects and designers



The Drop tap,
IB Rubinetterie (2008);
Labirinth for Refin (2015).



So the idea leads to the intention to give objects a “narrative”?

We sometimes think the theory that objects contain a narrative is a new invention, but in fact objects have always told stories, from the Rosetta stone to the watering can. Behind every object we can discern the thinking of its designer.

When I see a well-designed object that is perhaps as much as 1,000 years old, it moves me as if it were a beautiful poem or a work of art. An object is always capable of establishing a dialogue with the user.

I believe that narration is intrinsic to all objects.

All objects have a tale to tell, whether it is complex, simple, banal or sublime.

The real question is not whether objects have something to say but whether we are prepared to listen. An object tells a story that obviously can be understood on various levels depending on the user's capacity for understanding. Take for example Rossi's coffee maker, fashioned in the shape of the cupola of San Gaudenzio in Novara. It has a clear story to tell, that of the scaling down of Antonelli's cupola to the form of a coffee maker. But this small coffee machine, extrapolated from an urban landscape and placed in our small domestic setting, influences the relationship with the other objects in a kitchen. This in turn tells further stories, stories of harmony and equilibrium, of proximity and distance.

Could you tell us a story about one of your objects that you feel is emblematic so that we can understand what you mean by design?

I always end up talking about the Lingotto ice tray I designed for Guzzini, because it is an object that contains many small stories I am fond of. I was asked to design an object linked to water that would promote an awareness of its value as an essential and universal resource. So I thought of designing an ice tray which instead of creating classic ice cubes would produce small ingots with the word GOLD written on them.

So from a simple silicone rubber ice tray, Lingotto became a tool for thinking?

With Lingotto I make people think about the value of water but without being moralistic about it. Lingotto doesn't force you to use less water, it simply produces blocks of ice in the form of ingots rather than classic cubes. Each ingot displays the word GOLD in relief on its smaller surface, promoting an awareness that water is a precious resource that should not be wasted. Although it was originally design as a prototype for an exhibition, it subsequently became a consumer product manufactured by a large company. This concluded the experience, which is also a political statement as I believe that objects also have this function.

In the sense that in your designs you always refer to the “democratic” value of objects?

First we need to understand what is meant by “democratic objects”. I mean objects that can be understood by anyone, rather than hermetic, self-referential objects that make people wonder what they are or whose form requires an intellectual approach to be interpreted. For me an object must be direct, it must be accessible to everyone – a form of widespread participation that is part and parcel of democracy. Obviously it would be ideal if the price tag reflected this intention, but that’s not always possible. Unfortunately design is often associated with the words luxury and exclusivity. However, we need to make people understand that an object is expensive because it is well made and will last a long time.

Have you worked for companies in the ceramic and bathroom furnishing sectors?

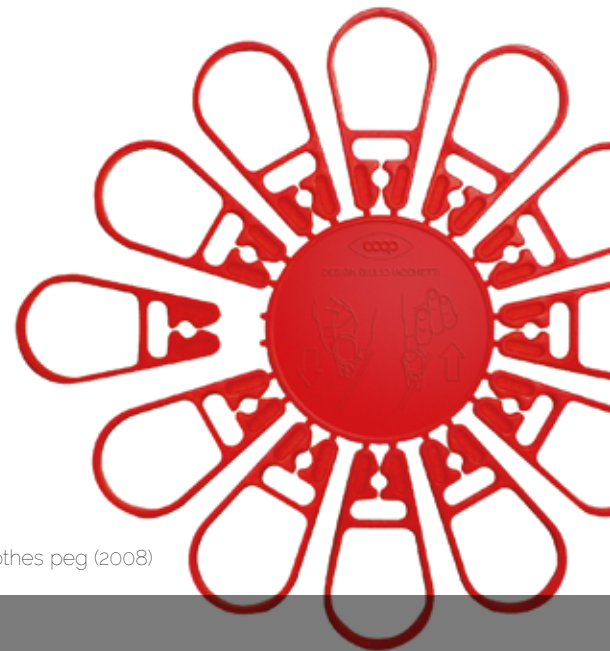
In the past I have worked with sanitaryware manufacturer Globo and with IB Rubinetterie, a producer of taps, and I recently designed a tile collection for Refin. With Refin we designed a geometric decoration that would allow for extremely varied combinations of visually striking graphic elements. We worked passionately on this project, which is called Labyrinth because it creates a very engaging and variable pattern.

For Cersaie I have been commissioned to refurbish the Bathroom sector halls. Over the last year I have developed a design that will upgrade them and improve the experience for visitors. This includes redesigning the perimeter walls with a small but visually striking intervention, a kind of shiny flexible covering reminiscent of the flow of water. We also designed a special texture for the carpet which will cover the walkways and make the horizontal surface more elegant and exclusive.

Discover Giulio Iacchetti

His projects

 www.giulioiacchetti.com/projects



Coop clothes peg (2008)

BIOGRAPHY

GIULIO IACCHETTI has been working as an industrial designer since 1992, creating products for a wide range of brands including Abet Laminati, Alessi, Artemide, Ceramiche Refin, Danese, Fontana Arte, Foscarini, Globo, Magis, Moleskine and Pandora design. A major focus of his work is research and development of new types of objects, one example of which is the Moscardino reusable biodegradable spork designed in partnership with Matteo Ragni for Pandora design and winner of the 2001 Compasso d'Oro Award. In 2009 he won the “Premio dei Premi” award for innovation from the President of the Italian Republic for the Eureka Coop project, with which he introduced design into the large-scale retail sector. In May 2009 the Milan Triennale hosted a personal exhibition entitled “Giulio Iacchetti. Disobedient objects”. Ever attentive to the evolving relationship between craftsmanship and design, in November 2012 he launched an initiative entitled Internoitaliano, a “fabbrica diffusa” or “scattered factory” consisting of a network of artisanal workshops with which he designs furnishings and accessories inspired by Italian expertise and lifestyle.

At the same time he has pursued his own personal research projects in new areas of design. One example is his explorations of the Christian symbol of the cross that culminated in an exhibition entitled Cruciale held in the Diocesan Museum in Milan, in the Basilica di Santo Stefano Rotondo in Rome and at the Castello di Lombardia in Enna. With the exhibition “Razione K, il pasto del soldato in azione” (“Ration K, the meal of the soldier in action”), produced by the Milan Triennale in January 2015, he reflected on the essentiality and anonymity of food-related design.

In 2014 he won his second Compasso d'Oro award for the Sfera series of manhole covers designed in collaboration with Matteo Ragni for Montini.



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AND DAVIDE WHO MAKE ITALIAN CERAMICS
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Ceramics of Italy



PAVING THE 4TH PATHWAY TO THE MOON

OVER 3 TIMES THE DISTANCE EARTH-MOON MANUFACTURED SO FAR

PIERWOOD
COLORBODY PORCELAIN STONEWARE

* Since their establishment, Ricchetti Group's brands have been manufacturing over 1.15 billion square meters of tiles: a walkway covering more than three times the distance Earth-Moon.

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A Mediterranean flavour in Berlin

DESIGN AND BOOK ART COME TOGETHER IN THE NEW TASCHEN STORE IN THE GERMAN CAPITAL, SUSPENDED OVER A SEA OF BLUE TILES DESIGNED BY GIO PONTI

by Virginio Briatore, INTERNI



TASCHEN STORE

PROJECT

MARC NEWSON, ALBERTO STAMPANONI BASSI,
SALVATORE LICITRA

PHOTOS

MARK SEELEN
WWW.MARKSEELEN.COM

CERAMIC SURFACES

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YEAR OF COMPLETION

2016

The Cologne-based publisher Taschen opened its twelfth world store in Berlin during the 2016 Christmas holidays. The opening ceremony continued for two whole days and saw the guest participation of legendary photographer Peter Lindbergh, who signed hundreds of books.

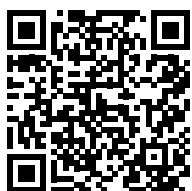
Extending over a floor space of 300 square metres, the new Taschen Store is located in Schlüterstraße 39. The project was promoted by the publisher's founder Benedikt Taschen and included contributions from a number of professionals, including designer Marc Newson and the Milan-based architecture and design practice of Alberto Stamparoni Bassi and Salvatore Licitra.

Marc Newson was tasked with organising the wall shelving system used to display the German publisher's prestigious books. But the real touch of magic was provided by the bright atmospheres of the interiors, whose unique combination of tradition and modernity was created by the Italian design team commissioned to supply most of the custom furnishings.

"The client wanted to create a Mediterranean atmosphere, knowing this would be very popular in Berlin," they explained.

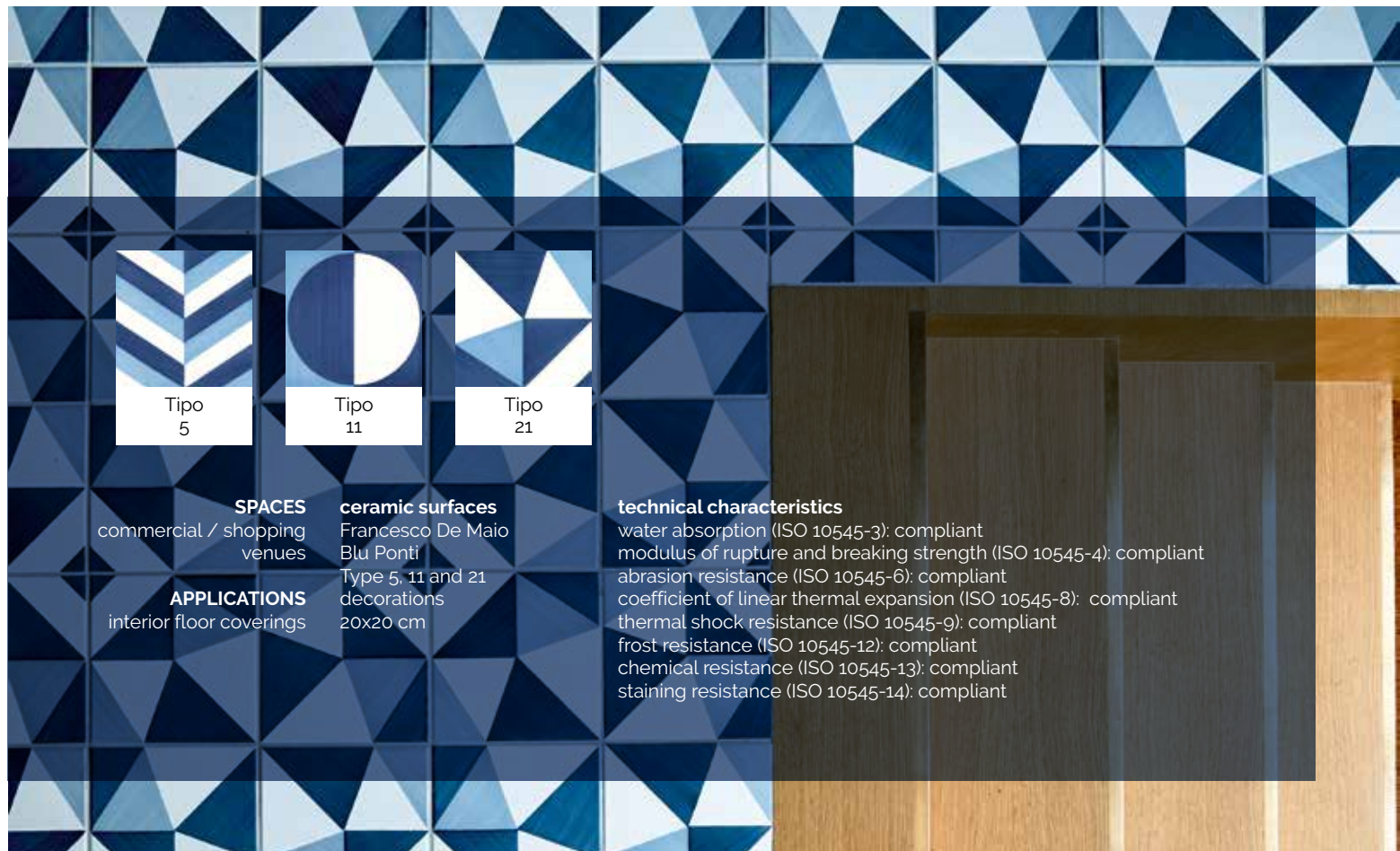
"To do this, we chose a floor covering solution consisting of around 220 square metres of tiles originally designed by Gio Ponti in the 1960s for the Hotel Parco dei Principi in Sorrento.

This choice also dictated the design and materials chosen for the furniture: we opted for the transparency and lightness of glass to allow the designs and colours of the floor tiles to be seen."



View other shopping venues in Italy
and worldwide in the Project Gallery





Tipo
5

Tipo
11

Tipo
21

SPACES
commercial / shopping
venues

APPLICATIONS
interior floor coverings

ceramic surfaces
Francesco De Maio
Blu Ponti
Type 5, 11 and 21
decorations
20x20 cm

technical characteristics

water absorption (ISO 10545-3): compliant
modulus of rupture and breaking strength (ISO 10545-4): compliant
abrasion resistance (ISO 10545-6): compliant
coefficient of linear thermal expansion (ISO 10545-8): compliant
thermal shock resistance (ISO 10545-9): compliant
frost resistance (ISO 10545-12): compliant
chemical resistance (ISO 10545-13): compliant
staining resistance (ISO 10545-14): compliant

Gio Ponti was in fact the grandfather of Salvatore Licitra, who in turn is the curator of the Studio Ponti archive, so it was only natural for him to choose some of his grandfather's famous furnishings to enhance the image of this interior, which at the same time offers a journey through the history of twentieth century Italian design. Examples include reproductions of the armchairs designed for the hotel and the Montecatini chair designed for the first Montecatini building in Largo Donegani in Milan in 1935. Suspended from the ceiling is the original vintage chandelier created by Gio Ponti and Flavio Poli, part of the personal Taschen collection. And everything – books and furniture, shelves and chairs – appears to float on the sea-like surface of the Blu Ponti series ceramic tiles with three different decorations (numbered 5, 11 and 21), all in a 20x20 cm size and in white and dark and light blue colours produced by Ceramica Francesco De Maio. The architects explained how they were chosen: “The tiles we chose were made by the same company that originally produced them for Gio Ponti, using the same production methods and a manual brush colouring technique. They used Italian-sourced raw materials and an environmentally friendly production process.”

The three different decorations also serve to distinguish the main spaces: one for the spectacular entrance hall, another for the reading and reference space, and the last for the exhibition gallery. The inexhaustible power of ceramic projects never cease to amaze, as Gio Ponti himself said: “... and I always think about the infinite possibilities of art: give someone a 20 x 20 cm square and – although over the centuries people have enjoyed coming up with endless different designs – there's always room for one more, for your design...there will never be a final design...” The project was recently selected for one of the “special mentions” in the 2017 edition of the competition Ceramics and Design.

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How to achieve an excellent installation

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All the winning projects in the competition

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The joy of travelling

TIMELESS SILENCE AND RELAXATION ARE THE CHARACTERISTICS OF A HOTEL
HOUSED IN A CONVERTED FORMER CONVENT IN FLORENCE

by Elena Pasoli



HOTEL HORTO CONVENTO

PHOTOS

LUCIANO BUSANI

PROJECT

ARCHITETTURA E RESTAURO

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YEAR OF COMPLETION

2016

The “Oltrarno” – or as the Florentines call it, the “Diladdarno” – is the area of Florence built on the left bank of the river Arno. With its famous districts of Santo Spirito and San Frediano, this area has a strong cultural identity and boasts a wealth of monuments, gardens, museums and magnificent buildings that are unique anywhere in the world. Home to Palazzo Pitti, the Basilica di Santo Spirito, the Bardini Gardens, the Boboli Gardens and the workshops of artisans, goldsmiths and furniture restorers, the Oltrarno is the area of Florence that best preserves the city’s original spirit. One can still breathe the city’s traditional, authentic atmosphere away from the bustle of tourism which here is more discreet and sustainable. Close to the splendid Piazza del Carmine, in a charming, quiet location hidden away in the heart of the city, stands a historic building called “il Conventino”, a nuns’ convent built in the eighteenth century with funding from the Verrazzano family. Occupying a large portion of the building owned by the Florentine archbishop’s seminary is Horto Convento, a luxury hotel catering for a business and leisure clientele that was opened just a few months ago but has already earned a reputation for its unique atmosphere. Built in the space previously occupied by the San Francesco boarding school for girls, the hotel stands out for its suffused atmosphere and timeless silence, which can be felt as soon as one steps through the old stone archway with its wrought iron gate dating from the former convent.



See all projects relating to the
hotel industry in Italy and worldwide





Greige
Prime lux

SPACES
hospitality

APPLICATIONS
interior floor coverings

ceramic surfaces

Panaria Ceramica
porcelain tile
Prime Stone Collection
Greige Prime lux
90x90 cm

certifications

Ecolabel, LEED, EMAS,
ISO 14001

technical characteristics

water absorption (ISO 10545-3): $\leq 0,05\%$
modulus of rupture and breaking strength (ISO 10545-4):
 ≥ 1300 N 10-11 mm - ≥ 13600 N 20 mm
abrasion resistance (ISO 10545-6): compliant
coefficient of linear thermal expansion (ISO 10545-8):
 $\leq 7 \times 10^{-6} \text{ }^{\circ}\text{C}^{-1}$
thermal shock resistance (ISO 10545-9): compliant
frost resistance (ISO 10545-12): compliant
chemical resistance (ISO 10545-13): ULA-UHA
staining resistance (ISO 10545-14): class 5
slip resistance (DIN 51130): R9 Soft - R11 Structured 10-20 mm



The tangible sense of history, the austere garden with its delightful scents, especially that of jasmine and of the ancient Lebanon cedar that towers over the garden, the sensation of peace that envelops the visitor as soon as he enters – here everything contributes to creating a unique and unforgettable experience.

The foyer stands out for its sophisticated neutral tones punctuated here and there by unexpected splashes of colour, artful design details and a highly eclectic art collection, including a large variety of prints.

The common spaces are vibrant and welcoming, almost a home from home. They include a range of comfortable and curious settings, all enhanced by the Prime Stone floor tiles from Panaria, chosen in the Greige Prime colour and 90x90 cm size. This innovative surface combines the natural look of stone with the contemporary nature of concrete surfaces. The soft aesthetic, harmonious colours and wealth of details coupled with a classic yet contemporary interior design ensure that the foyer, reception and breakfast area are functional yet extremely relaxing spaces. The meticulously-designed lighting system emphasises the spectacular decorated ceilings with floral stucco, the large columns in the foyer and the vaulted ceilings in the breakfast room and allow them to coordinate perfectly with the contemporary furnishings, in particular the brightly coloured soft chairs, some plain coloured and others patterned. The hotel has around thirty rooms of various types, all beautifully fitted out with furniture designed by Studio Casa Rex Firenze and designed with the utmost attention to detail in an almost sartorial spirit. The central focus is on the “tailor made” concept that has always been a key characteristic of the finest Italian craftsmanship, the creativity that combines modernity with history through intelligence of design and high-quality materials.

COLOURS' SOFTNESS AND DESIGN'S HARMONY SHARES THE MOOD WITH A WHIMSICAL AND BRILLIANT MIX OF TRADITION AND NEW-AGE FEELING.

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Coworking area

by Imagem

Del Conca
porcelain tile
Valentina
20x50 cm

Italgraniti
porcelain tile
Metaline
Corten
80x160 cm

Francesco De Maio
double fired wall tile
Verde Verticale
53x53 cm

Casalgrande Padana
porcelain tile
Resina
Black and Grey
90x180 cm

Unicomstarker
porcelain tile
Essence
Licorice
30.2x120.8 cm

Serenissima
porcelain tile
Newport
Ebony and Oak
26.5x180 cm



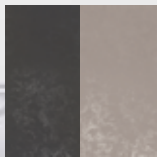
VALENTINA



Metaline
CORTEN



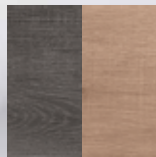
Verde
VERTICALE



Resina
BLACK+GREY



Essence
LICORICE



Newport
EBONY+OAK



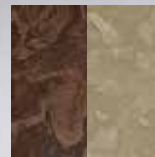
Fragments
RESIN CLOUD



Marina Bays
MIXCOLOR



Atlantis
BLACK



Futuro
ANTERIORE



Ceramiche Piemme
porcelain tile
Fragments
Resin Cloud
60x60 cm

Lamborghini tiles
porcelain tile
Marina Bays
Mixcolor
45x90 cm

Ornamenta
porcelain tile
Futuro anteriore
Fango and Paglierino
25x25 cm

Verde 1999
porcelain tile
Atlantis
Black
90x90 cm



ENVIRONMENTAL PRODUCT DECLARATION FOR ITALIAN CERAMIC SURFACES

EPD, an outstanding tool for sustainable architecture

by Walter Sancassiani

CONFINDUSTRIA CERAMICA
HAS BEEN PROMOTING THE EPD
(ENVIRONMENTAL PRODUCT
DECLARATION) AMONGST ITS
MEMBER COMPANIES IN ORDER
TO COMMUNICATE THE GREEN
PERFORMANCE CHARACTERISTICS OF
CERAMIC SURFACES THAT SERVE TO
EARN CREDITS IN BUILDING
SECTOR RATING SCHEMES

What is an EPD?


An EPD is an independently certified and verified environmental declaration that provides clear and comparable information regarding the environmental performance of a product throughout its entire lifetime in accordance with standard ISO 14025. Put simply, an individual EPD contains general information on the product and the production process, an analysis of performance and environmental impact based on a Life Cycle Assessment, as well as additional background environmental information.

Why develop an EPD?

The Italian ceramic tile industry has introduced this additional communication tool in response to the challenges and opportunities of sustainability as a strategic factor for the international competitiveness of the sector.

In 2015, Confindustria Ceramica, in collaboration with Thinkstep, conducted an industry-wide EPD study for the benefit of its member companies. Ceramic tile manufacturers can use the industry-average declaration obtained by the association to produce EPDs for specific products based on



 Read about the Italian ceramic industry's other sustainability factors



industry-average figures, a procedure that saves both time and money.

The steps for producing an EPD are set out clearly in a document called Product Category Rules (PCR). Each PCR refers to a product category, thereby guaranteeing a uniform procedure and consequently comparable results.

Importance of the EPD for designers and architects

The EPD is an effective technical and informative tool that enables building industry professionals to purchase products based on criteria of sustainability, thereby adding consistency and value to an architectural project in terms of smart and green building principles. The EPD promotes design choices based on reliable and precise criteria deriving from a rigorous and externally-verified calculation procedure. The EPD also integrates seamlessly with the latest building industry rating schemes which serve to certify the sustainability of buildings according to a series of qualitative and quantitative criteria.

The benefits of the EPD for architects

The potential benefits that an EPD offers for ceramic tiles in a building project depend on a range of factors and vary according to each international Green Building rating and certification scheme.

In the LEED (Leadership in Energy and Environmental Design) standard, a building project earns a credit if at least 20 EPD certified building products from at least 5 different suppliers are chosen. In this case a single credit is granted. The figure of 20 products should be calculated as follows: 1/4 of a product in the case of an externally-


verified LCA; 1/2 of a product in the case of an industry-average EPD; 1 product in the case of a specific EPD.

In the BREEAM (Building Research Establishment Environmental Assessment Method) protocol, a project is granted 1 additional credit if at least five products are EPD certified, while 1 extra credit plus the qualification of "Exemplary Level" is given to projects with at least ten EPD-certified products. In the German DGNB (German Sustainable Building Council) system, the EPD data for individual products facilitate the calculation of the building's overall LCA, which contributes 13.5% to the total score of the certification.


In the French HQE (Haute Qualité Environnementale) standard, the EPD applies to both residential and non-residential buildings and is taken as an "access requirement" for "Performing" and "High Performing" levels.

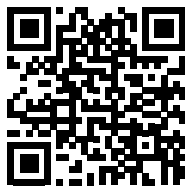
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FOR ENERGY RETROFITTING,
AESTHETICS AND COST SAVINGS



Building envelopes

by Beatrice Lucchese* and Sandra Fazio**

Given the current renewed sensibility to building aesthetics and the availability of new tax incentives, one of the most interesting challenges facing today's architects is that of creating a well-designed, sustainable and energy-saving building envelope, whether this is a simple cladding system or a higher performance solution such as a ventilated façade. Most Italian and European building envelopes do not meet the required levels of energy efficiency, making an energy retrofit necessary. According to ENEA (Italian National Agency for New Technologies, Energy and Sustainable Economic Development), the annual average heat consumption of an Italian home is around 180 kWh/m², and sometimes more than 280 kWh/m². New buildings, on the other hand, which account for approximately 5-7% of existing buildings, consume less than 75 kWh/m² per year. A major boost to building renovation in Italy recently came from national legislation, which has increased tax deductions for renovation and encouraged deep intervention on building envelopes. While the standard tax deduction for renovation is 65%, energy retrofitting projects on building envelopes involving more than 25% of the heat-dissipating surface benefit from a 70% tax deduction. A further 5% deduction

is available for renovation work aimed at improving the building envelope's winter and summer energy efficiency beyond the threshold established by Ministerial Decree of 26 June 2015.

This has led to the need for a discussion on the most suitable technologies for improving the energy efficiency of building envelopes. Leaving aside more traditional solutions such as external insulation and interior insulation, one of the most widely used technologies for improving envelope performance is the ventilated façade system. This is a smart kind of façade based on the principle of separating the outermost layer from the internal wall by means of an air gap in which air can flow naturally thanks to the "chimney effect". This insulation system, which can be dry mounted on new or existing buildings, greatly improves the energy efficiency, humidity, soundproofing and lifetime of a building. Above all, the homogeneous and continuous insulating layer applied to the envelope greatly reduces the number of thermal bridges, which are the main cause of heat dissipation. This limits the thermal transmission of the wall and consequently the building's energy requirements in both summer and winter. A ventilated air cushion that communicates with the outside through a series of ventilated channels located at the top and bottom of the façade reduces the risk of condensation on the internal wall. The thermal gradient between the air temperature outside and the air in the gap causes the air to rise, allowing



HOW THERMAL TRANSMITTANCE CHANGES WITH THE USE OF CERAMIC TILE

TYPE	LOCATION	INTERVENTION	THERMAL TRANSMITTANCE (W/m²K)	
			before intervention	after intervention
Residential construction	Milan	Façade renovation	0.90	0.26
Residential construction	Bergamo	Façade renovation	0.75	0.25

SOURCE: CERAMIC CENTRE BOLOGNA

water vapour originating from the inside to escape and thereby improving the breathability of the entire building .

The external cladding, mounted on a wire mesh resting directly on the enclosure walls, not only defines the aesthetic appearance of the building but also acts as a screen, protecting the insulating layer from the direct action of the elements and ensuring a longer lifetime. It also prevents walls from overheating in hot weather thanks to the partial reflection of sunlight by the cladding. Among the many advantages compared to a traditional façade, this system ensures ease of maintenance and allows utilities and ductwork to be hidden within the gap (they can also be inspected easily simply by removing individual panels). In addition to their great compositional freedom, ventilated façades often avoid costs deriving from demolition of parts of the building, and the fact that the work is performed outside avoids inconvenience for the building's occupants.

A range of different materials can be used for building envelopes, although one of the most popular is porcelain stoneware, which offers solutions that are elegant, adaptable and effective in terms of aesthetics and energy performance. This material is often chosen not only for its outstanding aesthetic qualities but also for its resistance to stresses such as impact, thermal shock, aggressive chemicals and pollutants. Ceramic panels are also suitable for use in very tall

buildings, and thanks to the latest high-definition digital and 3D printing techniques they can recreate any kind of material such as stone, marble, metal and wood, reproducing their colours, vein effects and tactile qualities. Porcelain is therefore the ideal material for ensuring construction continuity in any type of building as it is able to adapt perfectly to any context.

In addition to the above-mentioned technical properties common to all ceramic tiles, porcelain offers new functions which increase its added value through innovation and sustainability. Surface functionalisation expands the potential of building envelopes, making tiles active participants in the improvement of the building's efficiency. Examples include photovoltaic functionalisation achieved through integration of photovoltaic cells into ceramic tiles and the control of solar reflectance in order to increase the SRI (Solar Reflectance Index) values of surfaces and thereby mitigate the heat island effect.

Although energy requalification of the building envelope is dictated more by a legislative requirement than a real awareness of the benefits for the environment and for society, it has a direct and significant economic impact for owners which is not simple to evaluate. As demonstrated by the examples given in the Table (above), the ventilated system helps to reduce heat losses by preventing outward flows in winter and inward flows in summer.

Stratigraphy of a ventilated façade:
1 - Loadbearing wall
2 - Insulating layer
3 - Metal structure
4 - Porcelain slab



This in turn results in lower bills as less energy is required for heating and cooling. When the energy retrofit process involves not only the opaque surfaces but also the transparent surfaces and the roof, energy consumption of buildings can be reduced by up to 70-80%. Energy retrofitting of building envelopes will enable apartment blocks to adopt more efficient systems with a much lower and more appropriate power than originally installed. Furthermore, given the current economic context and the steady rise in heating costs, a low-energy house is a long-term profitable investment. Another factor to bear in mind is that a building that has been upgraded in terms of aesthetics and efficiency in keeping with today's tastes becomes more attractive for both rental and sale, resulting in a minimum 10% increase in value. So added to the existing incentives which further encourage any intervention, we can conclude that the ventilated wall system meets the twofold objectives of energy requalification and improvement in architectural quality and economic savings.

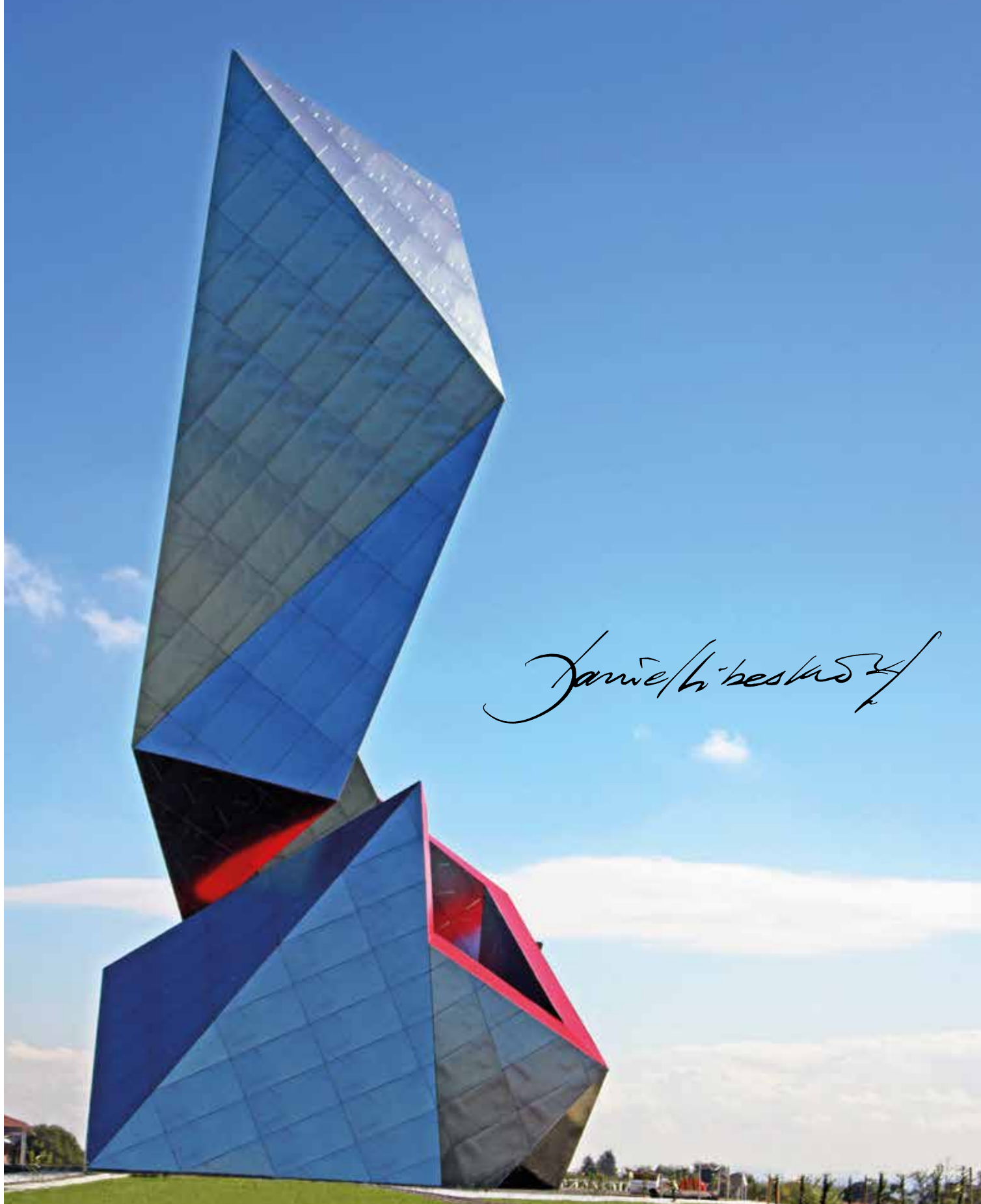
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**Ceramic Centre, Bologna and Sassuolo, Italy*

Also see:

Annual ENEA Report on Energy Efficiency



www.ceramica.info/en/sustainability/building-envelopes



Daniel Libeskind

The Ceramic Crown in Casalgrande, Reggio Emilia, Italy, is clad with 700 porcelain stoneware tiles.



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casalgrandepadana.it



ECOSTONE,

The Ecostone porcelain tile collection from **Century** recreates the powerful magnetic appeal and elegant aesthetics of natural stone. This highly functional collection is produced in five intense colours and an original material look based on distinctive veins and varied shading. The five colours Moka Stone, Malabar Stone, Castle Stone, Dark Stone and Lime Stone reproduce specific materials from different geographical regions chosen for their ability to introduce unique elements into the language of contemporary architecture. Ranging from pale tones through to more intense colours, Ecostone is suitable for a wide variety of design needs. With its range of sizes and 20 mm thickness version with grip finish designed specifically for outdoor areas, the collection is also suitable for complex projects where it delivers the total quality for which Century full-body porcelain tile is renowned. The Ecostone catalogue includes numerous trim pieces from the Pools & Wellness collection, ideal for creating swimming pool edges with the same aesthetics chosen for the surrounding paving. Developed as a technical collection intended for advanced design projects, Ecostone stands out for its deep colours and delicate texture. Along with floors and walls in commercial and public spaces, it is also ideal for use in residential applications.

➤ www.century-ceramica.it/en/prodotti/ecs/

PHOTO CAPTION:

INSTALLATION USING ECOSTONE CASTLE STONE 60X120 CM AND 60X60 CM NATURAL.



ULTRACOLOR PLUS, BY MAPEI

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➤ www.mapei.com/it/en/products-and-solutions/products/detail/ultracolor-plus



UNIQUESTONE

Uniestone, by **Ceramiche Piemme**, a collection inspired by the aesthetics of different stones, granites and marbles, skilfully blended to lend character to any residential or commercial space.

The material surface stands out for its well-balanced graphic shade variation effect and its soft, uniform background colour, making for a harmonious yet varied end result.

Available in five different colours with natural and polished finishes, it is ideal for use in interior and outdoor spaces with a powerful emotional impact.



www.ceramichepiemme.it

PHOTO CAPTION:

INSTALLATION FEATURING UNIQUESTONE NITE NAT/RECT 30x60 CM (12"x24"), UNIQUESTONE NITE MIX ALL IN RECT 30x30 CM (12"x12") AND UNIQUESTONE NITE NAT/RET 60x120 CM (24"x48").



LE PIETRE

Le Pietre is a coordinated porcelain tile collection from **14oraitaliana (Target Group)** inspired by the highly diverse world of natural stone and marble surfaces and produced in two broad categories of colours.

The three warm colours Palissandro, Breccia and Pulpis together with the three cold tones Carrara, Bardiglio and Basalto make up a total of six different items.

Each individual stone is composed of numerous patterns to ensure an eclectic final result.

With its 25x25 cm (9.84"x9.84") size and 14 mm thickness, Le Pietre is a versatile and varied collection suitable for many different applications.

Each item, whether used independently or mixed with other colours, is enhanced by the presence of a Palladiana accent, one for the warm and one for the cold tones.

Warm Palladio Sabbia and Cold Palladio Grigio can be coordinated with all items.

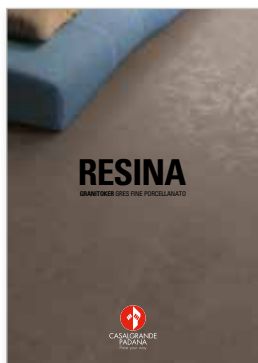


www.14oraitaliana.com

PHOTO CAPTION:

INSTALLATION FEATURING LE PIETRE

CATALOGUES



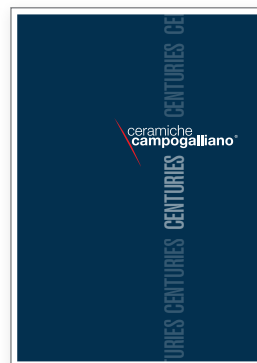
- 1. RESINA**
CASALGRANDE PADANA
 Format: 21x29,7
 Pages: 28
 Photos: 16
 ➤ casalgrandepadana.com



- 2. ECOSTONE CENTURY**
 Format: 23x29,7 cm
 Pages: 36
 Photos: 15
 ➤ century-ceramica.it



- 3. GENERAL CATALOGUE 2017**
CERAMICA RONDINE
 Format: 21x29,7 cm
 Pages: 632
 Photos: 232
 ➤ ceramicarondine.it



- 4. CENTURIES**
CERAMICHE CAMPOGALLIANO
 Format: 21x29,7cm
 Pages: 8
 Photos: 6
 ➤ ceramichecampogalliano.it



- 5. FRAGMENTS DESIGNED BY PIERRE CHARPIN**
CERAMICHE PIEMME
 Format: 24x30 cm
 Pages: 88
 Photos: 96
 ➤ ceramichepiemme.it



- 6. ARCHIRESIN**
CERDISA
 Format: 23x29 cm
 Pages: 36
 Photos: 12
 ➤ ricchetti-group.com



- 7. 2017 COLLECTION**
DEL CONCA FAETANO
 Format: 17x22 cm
 Pages: 523
 ➤ delconca.com



- 8. GENERAL CATALOGUE**
ECODESIGN
 Format: 21x29,7 cm
 Pages: 80
 Images: 100
 ➤ ecodesignsrli.it



- 9. 20TWENTY**
EMILCERAMICA
 Format: 20x20 cm
 Pages: 5
 Photos: 5
 ➤ emilgroup.it/emilceramica



- 10. GIO PONTI L'INFINITO BLU**
FRANCESCO DE MAIO
 Format: 24x24 cm
 Pages: 288
 Photos: 98
 ➤ francescodemaio.it



- 11. DUCATI TILES**
GSLUXURY GROUP
 Format: 21x29,7 cm
 Pages: 48
 ➤ ducati-tiles.it



- 12. MEGA**
ITALGRANITI GROUP
 Format: 24x33 cm
 Pages: 64
 Photos: 16
 ➤ italgranitigroup.com



- 13. GENERAL CATALOGUE**
SIMAS
 Format: 23x29 cm
 Pages: 384
 Photos: 180
 ➤ simas.it



- 14. THE COLLECTION 2017 EDITION**
UNICOMSTARKER
 Format: 25x25 cm
 Pages: 356
 Photos: 300
 ➤ unicomstarker.com



- 15. SPIRITO ECLETICO**
14ORAITALIANA
 Format: 23x28 cm
 Pages: 384
 Photos: 220
 ➤ 14oraitaliana.com

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